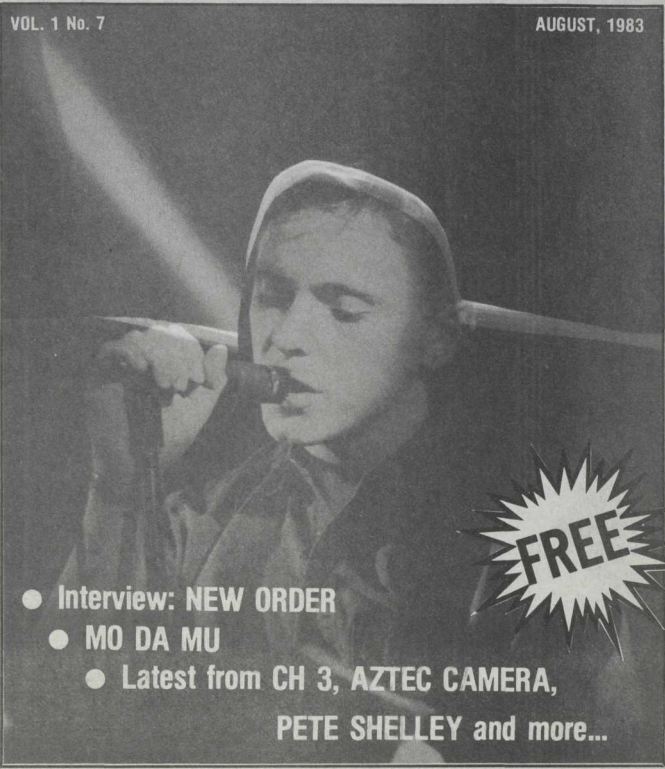


DiSCORDER

A guide to CTR fm 102
CABLE 100

VOL. 1 No. 7

AUGUST, 1983

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- Interview: NEW ORDER
 - MO DA MU
 - Latest from CH 3, AZTEC CAMERA,
PETE SHELLEY and more...

DISCORDER

A guide to CTR fm 102
CABLE 100

MO DA MU

Learning the Art of Co-operation

There are times, dear readers, when I find myself getting just a tad depressed by the Vancouver music scene. This usually happens when I happen to glance through various North American music papers or, for that matter, local rags and realize that, to the vast majority of people, Vancouver music is defined by Loverboy and Bryan Adams; coliseum rockers pandering to the pocketbooks of North American Youth with the carefully honed images bestowed upon them by Bruce Allen Management. Vancouver success stories are in the blandlands of commodity rock.

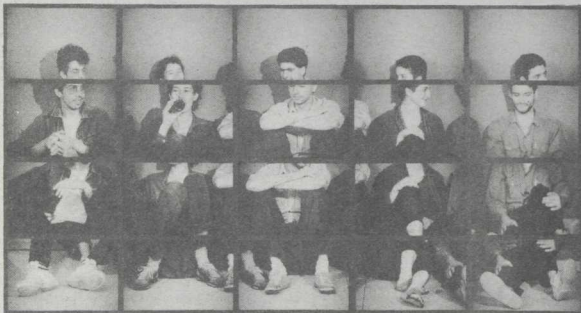
It is at times like these that I find great encouragement in the efforts of groups like Mo Da Mu; making music for its own sake, and more importantly, getting that music out to the widespread, unrecognized American underground. In its four years of existence Mo Da Mu has contributed to the establishment of an alternative view of Vancouver. It has done this by tapping into a network of people intent on making challenging non-commercial music on their own terms, a network that has risen across North America.

"Mo Da Mu started out, originally, as a group of musicians, video artists and sound technicians who wanted to put on gigs as cheaply as possible," says Allen Moy, who currently runs the label's day-to-day operations. In late 1979 Moy's band, Popular Front, along with AKA, Tin Twist, Magic Dragon and Animal Slaves formed the looseknit organization that was to grow into Mo Da Mu, putting on shows, exchanging information and ideas.

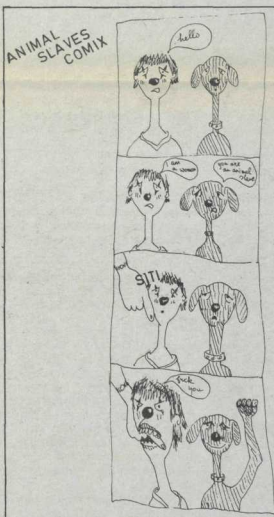
Mo Da Mu didn't hit vinyl until the fall of 1980 when Popular Front and Tin Twist released singles on the label. Moy explains, "Alvin Collis of Tin Twist and I thought that the records would get more attention if we released them together through Mo Da Mu."

As it turned out they were right. The Popular Front single *Doomsday Army* sold quite well locally, and Mo Da Mu became a familiar, if not household, word in Vancouver alternative music circles.

From that beginning the label has gone through a gradual and often arduous process of growth. "At the beginning we had very little real direction," Moy confesses. "We knew we didn't



JUNCO RUN



Janet Lumb of the Moral Lepers

want to operate as a business, but at time went on it became apparent that certain aspects of Mo Da Mu had to operate in a business-like fashion. We were inexperienced. Just learning as we went along." Further complicating matters were internal differences as to what the label should be doing, what Mo Da Mu should be. "Some people wanted it to be a big statement, others had completely different ideas. I mean, we've had our share of meetings where people stomp out of the room, we've had our fair share of yelling. But

everyone also has a basic feeling about why they involve themselves in Mo Da Mu. When we have a project to work on, that's when things really come into focus."

Mo Da Mu has managed to sweep aside politic differences and focus their energies enough to release five such projects since the first two singles featuring music by 54/40, Junco Run, Animal Slaves, Insex, Moral Lepers and by Plaything. More importantly it has taken these releases beyond the regional market into the rest of North

America and into Europe. "54/40's *Selection* opened a lot of doors for us," says Moy, "it was picked up by about fifty college stations in North America, most of whom then wanted to find out what else we'd done. This allowed us to get the earlier stuff out." Similarly the Moral Lepers' *Turn to Stone* has opened doors (and ears) overseas as the album has been receiving regular airplay on John Peel's BBC1 radio show.

All this has been achieved on a budget that could be described as frayed shoe-

string. Mo Da Mu has no capital to finance recordings, no paid staff, no benevolent (read wealthy) mentor to grease the way. It is a very different record label.

Most small independent labels are the result of one person, or a small group of people with money financing recordings by local bands. The degree of control exerted by these entrepreneurs varies. Some give the artist a relatively free hand. Others, like Ted Thomas of Quintessence Records (you do remember Quintessence? You know? Modernettes, Young Canadians and so on) not only sign the band but take control of the production and packaging of the record. Much of the control of the presentation of the music is out of the hands of the musician. It's not an unreasonable arrangement when viewed from the perspective of the label-owner (especially if none of his family will talk to him since he sunk the \$20,000 that Aunt Mildred left him into "making records with those goddam punk-rockers") but for the musician with definite ideas on how he wants his music to be offered to the public it is less than satisfactory.

Mo Da Mu is an attempt to give musicians control of the presentation of their music to its audience. The label is viewed differently by everyone involved, but Moy and Junco Run guitarist Paxton Robertson offer "cooperative management organization" and "cultural distribution services" as two possible descriptions (the oft-used "artist collective" apparently elicits a look of disgust from most of those involved). What it amounts to is a group of between twenty and thirty people who meet monthly with the goal of getting their music out to the listening public in Vancouver and elsewhere.

One thing that Mo Da Mu is not is a record company. The cost of making the record remains with the band, as does the control of all creative decisions. Yet while the label can offer no cash, it can assist in getting the record out to its audience. Through Mo Da Mu artists arrange distribution, keep track of their records impact outside of Vancouver and tap into the network of college stations, indie labels and publishers that form the North American underground music scene.

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CITR DiSCORDER

fm102 Cable 100

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MO = DA = MU

Cont'd. from page 1

"One of the things we're trying to get away from with Mo Da Mu is the tendency of indie releases towards regionalism," explains Moy. "there are so many independent releases that never make it out of the bands home town." It's the ever familiar local-hero syndrome that ends up limiting the impact of many otherwise worthwhile records. A band makes a record, presses 500 copies, does a few live shows, sends a few promos to college stations and leaves it at that. The result: the record sells a few hundred copies at home, gets a little out-of-town airplay and after the first pressing, the record is finished.

Mo Da Mu's solution is to keep in touch with people of like mind in other parts of the continent. If through these lines of communication they find out that a record is getting a lot of airplay at Podunk U. they can get onto the distributor and tell him to make sure there are records in Podunk. Being informed means Mo Da Mu can react more quickly, an important factor in a field as transitory as pop music.

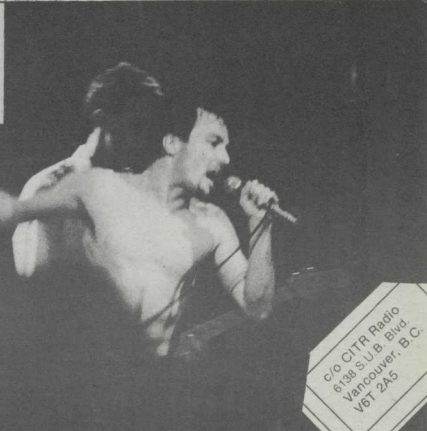
"Timing is very important," explains Moy. "If people hear a record on the

radio they want to buy it now. They're not as likely to buy it six months later. Timing is something we're still learning about. For example I had no idea that John Peel was going to play the Moral Lepers and that I'd be getting orders from Europe for the record. In future we know to be better prepared."

The potential benefits of breaking out of the regional rut are numerous. Instead of selling say, 500 records in one city, a band might sell several hundred in four or five cities. "The outside influences and perception also help us to define ourselves," says Moy. "We can benefit from the experience of other indies. One guy, for example, has written a whole article on how to collect money from distributors. Really valuable information when the \$200 you were counting on doesn't come in."

Mo Da Mu's connections and its successes have attracted other musicians to the label. Moy says he receives about five tapes a week from bands interested in being "signed" to Mo Da Mu. Some of these are from "Schlock rock bands, who are usually dissuaded once they find out how we work things, that they aren't going to get a big cash advance." Others, however, seem genuinely interested in becoming involved in Mo Da Mu. The problem, of course,

letters to the airhead



CO CITR Radio
6198 S. U.B. Blvd
Vancouver, B.C.
V6T 2A5

Dear Atmospheric - Block;

How are you? I am fine! At least I was until I picked up the June issue of that cacophonous DISORDER magazine of yours (or whoever's). After my usual 30-second (no more, no less) Hawk-eye inspection of the cover page, I became very upset, having noticed that the number following the volume was the same as in the May issue. "Could it be," I wondered that some nobility (like yourself for instance) had taken the number '5' out of existence and in its place decided to use the number '4' over in order to confuse all of us little people? This, I concluded to be unruly, which left me with only one other scary accusation - someone at CITR had stolen the number '5' and not given it back in time for that very important fifth issue? - Please, Airhead, get Superman on the line and tell him to catch this dirty gangster, before

fore it's too late, and the number '5' is gone forever!

Digitally Yours, A Jackson 4 Fan.....
L. McFavin

P.S. Watch out for Flying Pigs

LETTERS - ????

It's interesting to note that "Christopher Coesey's" letter, which appeared in last month's issue of Disorder, somehow materialized in the Airhead mail slot unfolded and with an unsettling air of familiarity. A quick check of our roster of D.J.'s play sheets to confirm the handwriting, revealed the true identity of my detractor, Mike Sukhinder Johal. The letter is not above the level of personal attack (a line belittling my name was deleted for the purpose of publication) and is thus not really worthy of a reply, indeed it should not have been printed. The fact remains, however, that it was, and as it is a slanderous lump of excrement it is necessary to

set the record straight, so to speak.

Firstly, I am not making and flaunting an issue of anything. You do not "all listen to that stuff!" Mr. Johal, as on the average of 80% of the material heard on my show is not, and has never been, heard elsewhere on this station. In fact, some of it has never been heard on the radio elsewhere on this continent. It is not obscurity of obscurity's sake. The whole purpose of my show is to present, to the best of my ability, a segment of the music that has previously been much maligned and neglected. By no means does the station's regular programming cover the entire spectrum of new music. It seems, at the moment, that it is up to the "specialty" shows to fill the gaps.

-Mark Mushet

(Ed. note: This is the last time Disorder will be used as a playground for CITR egos).

lies in the nature of the organization. Working on a volunteer basis the label can't stretch itself too thin.

Let's it seem that everything is coming up roses one must consider other problems involved in running a label like Mo Da Mu. Music may be music, but there are business aspects to it. Without any of its own money Mo Da Mu finds it difficult to support a band that wants to reach an audience beyond the hardcore underground. This problem has most recently arisen with 54/40. The band has an album in the can and is looking for a way to break it in a big way. And if live performances and reports on the

quality of the tapes is any indication, this may be the record to bring the band to a larger audience. The problem is, of course, money, something Mo Da Mu does not have. Thus there is a distinct possibility that the album will come out on a label other than Mo Da Mu. This prospect does not faze Moy: "The whole point is to get the music out and if that means getting a band signed to another label that can meet their need, then we'll do it."

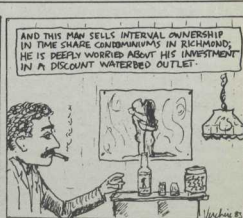
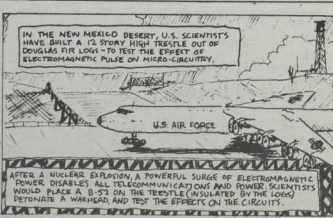
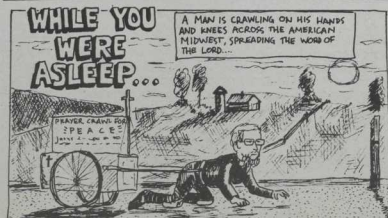
If that is the goal Mo Da Mu has been at least partially successful, despite criticism that the people involved often spend too much time arguing abstract political principles

and not enough engaging in the business of releasing records. Moy points out that Mo Da Mu is different things to different people. "When thinking of the differing approaches of people like Brad Merritt (54/40) and Alvin Collis (Junco Run) you realize that you have to expect some differences in an organization like this. I can only give you one point of view. In fact, I'm probably going to get shit from about a dozen people for the things I've said."

"Or more likely," pipes in Paxton Robertson, "the things you didn't say."

They are both smiling.

-Chris Dafeo



27 / 06 / 83 - A Blue Monday?

New Order's Bernard Albrecht Reveals the Gory Truth About Journalists to Sukhvinder Johal



...so this is what New Order is all about!!

Photo: Bill Jans

"Dear Diary, on this day New Order came to town. Me and my three buddies, Joe Hardcore, Joe Trendy, and Joe Normal had been really looking forward to this one ...we'd heard so much about them. Should we worship them or respect them? Should we hate them or disapprove of them?" ...Actually, after I had spoken with lead singer Bernard Albrecht I found I wasn't moved to any of the above choices. Albrecht's quite an affable chap with not the slightest hint of brooding coldness that people associate with a Made in a Manchester Factory product. He is quite 'normal' - and probably as bemused by the overblown mystique that surrounds the band as I am ...which leads me to my first question ... Don't you think people are taking New Order, within the context of music as a whole, a little too seriously. Is music really that important?

"Em ...that's a difficult question to start on. Music to me is that important, yeah, but I think music's very subjective, and for someone to say that this is good and this is bad is wrong. You should leave it up to the people to make up their own minds whether they like it or they don't like it. Really, all I believe is lettin' people make their own minds up."

Which leads me on to the relationship between New Order and the press, mainly the print media. It's been

often quoted that New Order have a beef against the press, something that I've never really understood because if you are an artist then you have got to be prepared to be analysed, looked into and, if necessary, criticised.

"Oh yeah, we are, yeah, people can do that, so long as they don't want us to take part in it. Anyone can say whatever they want about us. Above everything else, we regard our personal privacy as very important, because we don't want to be affected by the music system, and the press is part of that system and we don't want to be changed by it, we want to be the same people that we were when we started out, free of all that. I think now we can probably handle it a bit better, than we could earlier on 'cause we know what we're like; deep inside we know what we are and we won't be changed by things, and we know about the music press, how it works, and we won't be changed by that."

"We've no go' a beef against the press," Albrecht declares, his deep Mancunian accent coming through. "I'd say one thing that did put us off a bit was that after *Unknown Pleasures* we did two or three interviews and we did one interview with a British reporter, I won't say who it was ...

"He had a preconception that we'd written it to create an image of darkness and

blackness which is completely untrue. We just wrote, not [thought] about what we were writing but [felt] about what we were writing ...we did it instinctively."

Albrecht goes on to explain that the reporter thought they were quite pretentious and subsequently gave them a poor review.

"Later on he came back round to our way of thinking and believed us; when Ian [Curtis] died he really believed us then. That was the ultimate proof, an' that kind of put us off a bit."

"An' a lot of things you would say jokingly and journalists would laugh with us and say ha ha, and then write it down as if you meant it. So we tried doing interviews differently after that; a reporter would come and spend a day with us, watch what was going on and write his impressions down. An' that didn't work," he laughs, "because it got really embarrassing with a reporter sat in a corner with his arms folded watchin' yer all day; that was pretty weird. So we eventually elbowed that an' said 'fuck the whole lot of it!' It's too much trouble for what it's worth."

Admittedly the British music press has more than its fair share of smug self-satisfied whiners (whinos?) but I feel Albrecht might have acknowledged the boring existence of a bevy of childish morons on the same side of the music business as himself,

who make a journalist's job as pleasant as a picnic in El Salvador. Not least those wrinkled Geriatric Balladeers, the Stranglers - who are elderly enough to know better. Some bands, too, are too much trouble for what they're worth.

Putting the press aside, put yourself in the position of a critic and what criticism of New Order would you make? ...pause... "None. Honest, I wouldn't make any criticism; because what we've done has been a completely natural progression from Joy Division. First of all, when Joy Division blew up we were in a state of turmoil. It was like a whirlpool or a tornado going 'round and you were caught up in it and you couldn't get out. The first problem was that to carry on someone had to sing, or we had to get a new singer in. None of us had ever wanted to sing so it was quite an alien thing to do, but to get someone else in was even more alien an' it would be more disturbing ...it just wouldn't have felt right at all. So we decided that we'd carry on with just us three; we wrote some songs which again was very difficult without Ian 'cause Ian played an important part in writing songs; he wrote all the lyrics, we wrote all the music. But we used to play off each other, and that was no longer there, so we had to get over another hurdle. We decided we'd share the singing between us and just see how it went on from there. So, we did one gig in Manchester where we all sang. When Steve was singing we used taped drums 'cause we couldn't get drum machines. Then we went to New York and did a few gigs around New York and we also recorded *Ceremony* and *In A Lonely Place*, and we all tried singing these songs in the studio and we all tried singin' 'em live, eventually we came back an' I got the job to sing. So ever since then I've been learning to sing ...I hated doing it but we all wanted the group to go on; I persevered with it and I really do enjoy it now, and it does feel natural now whereas it didn't before ...But that's a very painful progression. There were some very painful gigs that I didn't enjoy ..."

You appear pretty content right now with the state of affairs of New Order and yourself as a part of it. Is music to you an end unto itself or is it a means to an end? Excuse the pun ha ha.

"Er ...I don't know, I just think music is something that I'm doing, I don't really know why I'm doing it, but I know it's right to do it."

He goes on to describe how little he achieved in school and work ..."I got so bored that I started wondering what else I could do - so I ended doing this," he concluded wryly.

That is a pretty matter-of-fact way of coming into music, isn't it? I accuse.

"Yeah, it is really, but I'm very, very lazy an' I kind of fall into doing things."

The conversation meanders on: the democratic nature of the band, the name New Order ("funny enough when we picked it we thought it was a completely and utterly neutral name").

When people asked in 1980 'where to the three remaining members', your answer was a new band - New Order. Where to now New Order?

"Still developin' I think. We're at the same level of confidence now as we were with Joy Division."

When people asked in 1980 'where to the three remaining members', your answer was a new band - New Order. Where to now New Order?

He goes on to explain the interaction between competence and confidence until, as though fate would have it, the talk sways once again to New Order and the press. However, by this time both Bernard Albrecht and yours truly are quite bored with talking about musicians and journalists. After all, it's really not all [that] important.

A thousand eager eaters went to the Commodore restaurant that night for a taste of New Order. There were no potatoes, the vegetables were limp and what little meat there was rancid. The patrons came away with a bitter taste. A Blue Monday?

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MALCOLM McLAREN

Duck Rock (Charisma UK)



it does work. These songs are directed towards dancing and

Probably the most striking visual aspect of this album are Keith Harring's graphics. From subways to *Duck Rock*, Harring works fit well with the layered and busy sounds of Malcolm McLaren's album.

Soon owning a portable tape deck with horns, charge cards and everything else stuck to it will probably be the next trend as visualized in *Duck Rock*. As always, varied musical tastes make for a better record collection and *Duck Rock* will fit in well. It will entertain and bring out the D.J. in all of us.

Now if we could only break-dance, double dutch and live in new York!!!

Duck Rock can be danced to in more than one way.

Most of us are familiar with Malcolm McLaren and his marketing ideas; Sex Pistols, Adam Ant and Bow Wow Wow have all been bands with a well defined image and sound. On *Duck Rock*, McLaren reflects on his past dealings with the Sex Pistols on the track *Punk It Up*.

But the visual content of *Duck Rock* is not helped along with a certain style of clothing as in McLaren's past projects. It is all contained on and in the album packaging.

—Nigel Best
—Brian Boulton

PETE SHELLEY
XL1 (Polygram)

The new [Pete Shelley] album XL1 has a few brilliant pop songs, some not-pop songs, and a couple of tunes that can only be described as filler. Joined by ex-Magazine bassist (and ex-Buzzcocks) Barry Adamson, the sounds on this LP range from that of the Human League, (one of Pete's fave raves) to the Funerama theme song, to fairly standard euro-disco. The high points of XL1 are the title track and *No One Like You* a song already released as a single in the U.K.

As a whole, this record shows [Mr. Shelley] growing adept with his new style, displaying rich arrangements and textures that were nearly absent on the *Homosapien* LP from last year. The opening cut *Telephone Operator* was a single from about six months ago which, appropriately, bombed both in clubs and on the charts. The next three tracks are mid tempo tunes that sound alright, but I wouldn't tape them for listening to in my car or at a party. Side one closes with the title cut, sounding half way between the song *Homosapien*, and anything off the Buzz-

cocks *A Different Kind Of Tension* album. Starting off side two is the song that is on its own worth the price of the album. *No One Like You* is a classic pop song which was recently #1 on the CTR singles chart. The next song on the LP is the flipside of the single, a euro-rhythm-synth thing called *If You Ask Me (I Won't Say No)*. Side two concludes with three slower pieces that show [Pete Shelley's] ability now to integrate synthesizer into songs without making it sound like a cheaply tacked on novelty

overall guitars are used more than on his last album. Synths still predominate on most songs and exist on all of them, but are used fairly tastefully except for one or two annoying spots. This album could be considered a 12" single of *No One Like You* with nine songs on the flipside, but there is some other good material here. XL1 is more varied than *Homosapien*, but because of the number of so-so tunes, XL1 is only as good as the *Homosapien* album, definitely not better.

—Gordon Badanic

CH 3

After the Lights Go Out (Posh Boy US)



First of all, you're probably asking "Who in the hell is CH3"? No they are not another British electro-pop synth. band. They're American, from Wall of Voodoo country - California. Cerrito to be exact. CH3 consists of four young guys, and is a perfect example of the hundreds of new bands coming out of the Southern California underground scene (which spawned such notables such as X, The Gun Club, Black Flag, the Go-Gos, and many more). The band has even had a few of their songs ride high on the British charts, an honor which not too many new American bands have had.

Enough of an intro to these lads. After the lights go out is their 2nd LP, and a fine one it is.

For a band which is called "hardcore" (the 80's term for punk), their tunes are amazingly melodic and catchy. No drum machines or synthesizers here, just a tight, energetic blend of hardcore and pop. The vocals are superbly clear, and sound mixing is good quality - a tip of the hat to Jay Lansford, who produced the record and does a lot of work for the Poshboy label.

Side one opens up with *What About Me*, a high energy wall of sound, which leads you to *Stupid Girl*, sounding suspiciously like a Mick Jagger impersonation. Next up is *Separate Peace*, probably the best cut on the LP. It is all about how some people escape or run away from the troubles of life, and follow their hearts at the expense of others. At this point I should mention that the lyrics are intelligent and well-written.

The last two songs on this side

exemplify the band's fast, tight sound. *Truth and Trust* sounds like a cross between the Ramones and the Bad Brains attack of bottled fury: great stuff for ruining your mom's next tea-party with.

Take my Chances opens up Side 2, and is a song which deals with life on a personal basis, the theme for most of their songs. *All My Dreams* is an exceptionally strong cut, featuring

that vigorous drumming which seems to be a trait of the California hardcore bands. Can't Afford It follows: a solid, fast tune which points out that it's a waste of time for people to dwell on past mistakes. The last song, *I Didn't Know* hears CH3 slow down its pace a bit, and if there was to be any tune off this disc suitable for commercial airplay, this would be it: full of melodic and catchy rhythms.

VERDICT: Recommended, but plan on going to one of the specialty record shops (such as the ones advertised in this paper) in order to purchase this fine piece of vinyl.

—Mike Dennis

CITR Report: Albums

ARTIST	ALBUM	LABEL
1 YELLO	You Gotta Say Yes	WEA
2 TALKING HEADS	Speaking in Tongues	WEA
3 VIOLENT FEMMES	Violent Femmes	WEA
4 KING SUNNY ADE	Synchro-System	ISLAND (UK)
5 POWER ORDER	Power Corruption & Lies	POLYGRAM
6 MALCOLM McLAREN	Ruck Rock	CHARISMA (UK)
7 THE CREATURES	Feet	WONDERLAND (UK)
8 AZTEC CAMERA	High Land, Hard Rain	WEA
9 SOUTHERN DEATH CULT	Southern Death Cult	BEGGARS BANQUET (UK)
10 DANIELLE DAX	Pop-Eyes	INITIAL (UK)
11 THE GO-BETWEENS	Before Hollywood	ROUGH TRADE (UK)
12 GUNT EASTWOOD & GENERAL SAINT	Stop That Train	GREENSLEEVES (UK)
13 R.E.M.	Murmur	A&M
14 HUNTERS & COLLECTOR	Hunters & Collectors	VIRGIN (UK)
15 CLOCK DVA	Advantage	POLYDOR (UK)
16 TONES ON TAIL	Burning Skies EP	SITUATION (UK)
17 TRUE WEST	True West	B.O.Y.D. (US)
18 BOB MARLEY & THE WAILERS	Confrontation	WEA
19 PETE SHELLEY	XL1	POLYGRAM
20 HERALD NIX	One Night Only	RECORD
21 PALAIS SCHAUMBURG	Hockey EP	PHONOGRAM (BRD)
22 PETER GABRIEL	Plays Live	WEA
23 EEK-A-MOUSE	The Mouse & The Man	GREENSLEEVES (UK)
24 SZAJNER	Brute Reason	ISLAND (UK)
25 SURPLUS STOCK	Dance Ersatz	ROUGH TRADE (BRD)
26 GUN CLUB	Death Party EP	ANIMAL (UK)
27 PYLON	Chomp	DB (US)
28 THE CURE	The Walk EP	FICTION (UK)
29 CH3	After the Lights Go Out	POSH BOYS (US)
30 EYELESS IN GAZA	Rust Red September	CHERRY RED (UK)
31 BILL NELSON	Chimera	PHONOGRAM (UK)
32 THE COCONUTS	Don't Take My Coconuts	CAPITOL
33 X-MAL DEUTSCHLAND	Fetisch	4AD (UK)
34 JULIUKA	Scatterlings	WEA
35 SHRIEKBACK	Care	WEA
36 MUFUNGO	Out of Line	ZOAR 13 (US)
37 MAL	The Preacher from...	PHYSICRAT (US)
38 DEATH CULT	Death Cult EP	SITUATION 2 (UK)
39 YELLOWMAN	Zunguzungu!	GREENSLEEVES (UK)
40 BAUHAUS	Burning from the Inside	BEGGARS BANQUET (UK)

Verdict

AZTEC CAMERA

High Land, Hard Rain (WEA)

High Land, Hard Rain is the first album from **Aztec Camera**, a group from Scotland originally formed in 1980 by the then sixteen year old Roddy Frame. **Aztec Camera** released two singles on the now defunct Postcard label, and has since joined the ranks of Rough Trade, perhaps England's most successful independent record company.



Upon first hearing *High Land, Hard Rain* I must admit I was utterly dismayed and slightly perturbed. Was this recording representative of yet another turn English music was taking since its 'underground explosion' six years past? The music is immediately accessible in its simple and melodic arrangement, adorned by what sounds like a 1001 string guitars, a folk harmonic, and the shopping mall strains of a Hammond organ. Drop several seemingly innocuous pop hooks into the lush malaise, and *High Land, Hard Rain* might sound instantly forgettable much like most of the banal ooze emanating from the pop airwaves these

days. But wait! ...unlike most of that banal ooze, **Aztec Camera** combines a healthy measure of sincerity and directness in their approach to the pop music medium. What they have come up with is a modest masterpiece that requires repeated listenings to fully appreciate the subtle finesse displayed by Frame and his cohorts.

Drop a copy of *High Land, Hard Rain* onto your turntable and listen to it spin a fragile mesh of evocative images induced by Roddy Frame's intensely personal lyrics back-

ed by the expert playing of the other band members, which includes drummer Dave Ruffy formerly of the Ruts. This album of finely-crafted songs soars and soothes in its straightforwardness, never slipping to sound precocious or to display a state-of-the-art cynicism.

From the instantly uplifting opening chords of *Oblivious* (chosen for their North American single release) to the appropriate closing track *Down the Dip*, not one tour moment is to be found on *High Land, Hard Rain*. The crystalline production by Bernie Clarke and John Brand (who worked with Magazine) accentuates the cascade of acoustic strumming and Frame's exuberant vocals. This first album has a timeless quality about it, and **Aztec Camera** should be duly recognized for conjuring such alluring and stimulating sounds while still working within a basic pop music framework. A must for those mourning the demise of the acoustic guitar in modern music and who appreciate a melodic tune.

—Michael Shea

SOUTHERN DEATH CULT (Situation 2 UK)

About two months ago, this CITR DJ, still a little wet behind the ears, heard a sound so wonderfully jarring and discordant that it fixed itself in his mind, to be called upon at any time. The sound was the music of **Southern Death Cult** or, more specifically, the voice of Ian Lindsay. His vocal cords will, almost certainly be pickled, brined, and put on a pedestal by the British music press, right next to Ian McCulloch's, Peter Murphy's, and Ian Curtis'. Lindsay (I'll call him Ian) has a vocal style similar in tone to Murphy gone wild, in range to McCulloch, and in intensity to much of Curtis' work.

They were formed in early 1982; guitarist Buzz, vocalist Ian, bassist Barry, and drummer Aky all coming out of the North England. After a heavy touring schedule, the group released a 2-sided single; *Moya Fatman*, both of which are included on the LP (diff. versions - ed.). The former is a tale of genocide with Ian's voice at its most controlled; *Nagasaki's crying out ...you know you've got to realize, it's time, it's time...*

Their concerts went from a very powerful and moving experience, to a farce of misunderstanding. To fill space on their LP, and to show their live style, 3 cuts were taken from a concert in Man-

chester in December, 1982.

Side 2 opens with the three live songs, all of which sound like a kind of controlled chaos, Ian's half-screamed vocals cutting into Aky's frantic tom pounding, while Buzz's repetitive riffs give the songs a distinctly Arabic flavor. Following the live material, *Apache* begins with Buzz's light guitar, easing into Ian's calm, mournful voice, as he sings about the plight of today's Amerindians. *Moya* sums up the LP, showing the group's unwillingness to wallow in their own gloomy messages. Instead, they keep a mellowness about them that maintains sanity in the music, refusing to let wanton thrashing tear the music apart.

—Jason Grant

CITR Report: Singles

ARTIST	TITLE	LABEL
1 THE MONOCHROME SET	The Jet Set Junta	CHERRY RED (UK)
2 BIG COUNTRY	In A Big Country	PHONOGRAM (UK)
3 THE IMPOSTER	Pills & Soap	IMP (UK)
4 SHRIEKBACK	Working on the Ground	Y(UK)
5 A CAST OF THOUSANDS	On the Q.T./In For the Kill	**DEMO TAPE**
6 ROBYN HITCHCOCK	Kingdom of Love	ALBION (UK)
7 COOK DA BOOKS	Low Profile	KITESTREET (UK)
8 BEVERLY SISTERS	Talk Talk Talk/Downtown Fools	**DEMO TAPE**
9 HOWARD DEVOTO	Rainy Season	VIRGIN (UK)
10 CHRIS & COSEY	October (A Love Song)	ROUGH TRADE (UK)
11 FELT	Penelope Tree	CHERRY RED (UK)
12 CULTURE SHOCK	Forever & Ever	BIG DUMMY
13 THE MILKSHAKES	Red Monkey	WALL CITY (BRD)
14 ORANGE JUICE	Flesh Of My Flesh	POLYDOR (UK)
15 MELODY PIMPS	(You) Freak Me Out	**DEMO TAPE**
16 YAZOO	State Farm	SIRE
17 COCTEAU TWINS	Peppermint Pig	4AD (UK)
18 PETE SHELLEY	No One Like You	GENETIC (UK)
19 MONSOON	Wings of the Dawn	PHONOGRAM (UK)
20 THE WILL	Funky Babylon/Live in Anticipation	**DEMO TAPE**
21 J. WALTER NEGRO & NICKY TESCO	Cost of Living	ALBION (UK)
22 ANIMAL SLAVES	Eye Of The Hurricane	**DEMO TAPE**
23 BEAST	Love In A Dying World	AMDISIAS (US)
24 KILLING JOKE	Fire Dances/Dominator	EG (UK)
25 BAUHAUS	She's In Parties	B.B. (UK)
26 THE FALL	The Man Whose Head Exploded	ROUGH TRADE (UK)
27 BOB MARLEY & THE WAILERS	Buffalo Soldier	ISLAND
28 TUXEDOMOON	The Cage	CREPUSCULES (US)
29 CAPTAIN SENSIBLE	Stop the World	A&M (UK)
30 KEVIN ZED	Roulette/U.R.	**DEMO TAPE**
31 CABARET VOLTAIRE	Crackdown	SOME BIZZARE (UK)
32 ECHO & THE BUNNYMEN	Never Stop (Discotheque)	KOROVA (UK)
33 XTC	Wonderland	VIRGIN (UK)
34 EYELESS IN GAZA	New Risen	CHERRY RED (UK)
35 EEK-A-MOUSE	Terrorists In The City	GREENSLEEVES (UK)
36 THE CREATURES	Right Now	WONDERLAND (UK)
37 ACTIONAITS	Hash Assassin	**DEMO TAPE**
38 ELVIS COSTELLO & THE ATTRACTIOn	Everyday I Write The Book	F-BEAT (UK)
39 GRANDMASTER FLASH	New York New York	QUALITY
40 STYLE COUNCIL	Money Go Round	RESPOND (UK)

EYELESS IN GAZA

Rust Red September (Cherry Red UK)

Six albums, five singles, two EPs, four cassettes, one flexidisc, and numerous compilation cuts later, **Eyeless in Gaza** are finally going to get the attention and critical acclaim they so deserve, that is if this release is any indication of things to come. With the inclusion of *New Risen* and a re-recorded *Taking Steps*, two of their catchiest tunes ever, one could conceive of hearing this brilliant duo's music on AM radio.

Certainly the album is accessible, by **Eyeless** standards, though not in a contrived way. [*Changing Stations*] the LP's opening cut could well be their contribution to the new positivism that is lightening up post Joy Division British music. While a far cry from their first LP, [*Photographs as Memories*] *Rust Red September* never loses touch with the emotional honesty inherent in their early work. Gone, however, is the abrasive intensity of *Photographs* and the desperation in Martyn Bates' extremely distinctive and refreshing voice. John Rivers, their producer since day one, has Martyn's voice multitracked with Peter Becker's synth washes framing it beautifully. Production values have been carefully considered with this outing and can only serve to broaden their musical horizons.

The lyrics, as usual, are pure poetry. The duo took their name from an Aldous Huxley novel (written in 1938) who in turn took the name from a poem by Milton, "Eyeless in Gaza at the mill with slaves..." Either of those two literary luminaries would have been quite proud, as Martyn's lyrics conjure up the intended images with equal brilliance and clarity. (Milton! Huxley! Proud! ...Come on! - ed.) Peter Becker's offset and minimal percussion could not be more appropriate for the punctuation of this music. The whole sound is so ethereal and uplifting that I can't see anyone not liking this record.

My only reservation is that on *Pale Hands* and, to a certain extent, *Drumming the Beating Heart* (third and fourth LPs, respectively) they managed to strike a beautiful balance with a handful of more experimental tracks whereas here they come close to sounding too pretty.

I only hope they continue to move in other directions as we though they may only choose to do so via independent cassette releases. Overall [*Rust Red September*] is one of those few albums that should appeal to absolutely everybody, regardless of musical bias.

—Mark Mushet

Lights! Camera! Action!

It was another dreary Sunday evening in what was becoming a seemingly never-ending deluge of the forty days and forty nights sort...the only exercise Vancouverites has received that day was flexing the webs between their toes. Noah never had it so bad...

...yet Thank God (or should I say Bennett?) that the Mushroom-in-Bondage had been completed in time to protect us during this wet and miserable July. The 50,000-odd individuals huddled beneath the Benevolent Dome that same night were dry and high over the success of this city's only consistent winners, the beloved Whitecaps. The team had just decisively defeated their arch rivals from the village of New York. Yes indeed, Vancouver had truly entered the Big Time...

...the night before 45,000 even odder types were attracted to the Shining Beacon to witness a truck and tractor extravaganza of monumental proportions. The show filled the dome with a thousand deafening decibels and enough carbon monoxide to exterminate a flock of seagulls. It was quantity, not quality, that was going to make this city great.

That very same Sunday evening in a warehouse across the murky bowels of False Creek but still beneath the

shadow of the BC Diaphragm, something of a very different nature was taking place. It was an event not motivated by the excess of profit, nor was it intended for mass consumption. It called upon the talents of many hard-working individuals available only to those who own a burgundy Rolls-Royce to match. The models paraded on stage in a stimulating array of unusual outfits, moving in stilted unison to a plodding synthesized soundtrack provided by Negavision. Duval's infatuation with the *ankh* was evident, as this Egyptian life symbol was embedded in the fabric of many of her creations - which ranged from the street-wise to those which one might only dare to wear behind closed doors. But, if some of these costumes seemed too outlandish (in the eyes of this one, at least), then this attitude clearly reflects the conservative nature of our so-called modern society. Our preoccupation with functional dress (perhaps influenced by the importance of the workplace), and styles that exaggerate the desirability of physical fitness have made the art of adorning ourselves in exotic plumage and extravagant, if slightly cumbersome, outfits seem intimidating to most people. Gigi Duval's designs, many of which harkened back to the Old World rather than looked ahead to the New, accentuated this fact. It also drove home the point of how much

Lights, Camera, Action! was an 'underground' event of sorts, inasmuch that it was not generally publicised in the hope of attracting only those who knew somebody who knew somebody who knew somebody...sounds like a social elitist's preoccupation with 'it-is-not-what-you-know-but-who-you-know' syndrome right? Wrong...fortunately, this closed show had none of that horribly pretentious self-congratulatory air of the sort Tom Wolfe might enjoy satirizing. The two hundred or so people in attendance seemed intent on paying attention to what was happening on the stage, rather than in the audience around them.

The event got under way at the rather reasonable hour of nine o'clock with a fashion show featuring the designing

talents of Gigi Duval, who works under the unfortunate tag of New World Alternative Clothing. The show was most unlike the shopping mall variety of generic styles aimed at Mr. and Mrs. Consumer-on-the-Street, or the haute couture available only to those who own a burgundy Rolls-Royce to match. The models paraded on stage in a stimulating array of unusual outfits, moving in stilted unison to a plodding synthesized soundtrack provided by Negavision. Duval's infatuation with the *ankh* was evident, as this Egyptian life symbol was embedded in the fabric of many of her creations - which ranged from the street-wise to those which one might only dare to wear behind closed doors. But, if some of these costumes seemed too outlandish (in the eyes of this one, at least), then this attitude clearly reflects the conservative nature of our so-called modern society. Our preoccupation with functional dress (perhaps influenced by the importance of the workplace), and styles that exaggerate the desirability of physical fitness have made the art of adorning ourselves in exotic plumage and extravagant, if slightly cumbersome, outfits seem intimidating to most people. Gigi Duval's designs, many of which harkened back to the Old World rather than looked ahead to the New, accentuated this fact. It also drove home the point of how much

time and money is needed to help one look truly different. Too much, on both counts, for this one.

The second event was inconspicuously mainstream in comparison. It consisted of ten scenes borrowed from several well-known films and stage plays (*Bent*, *Sexual Perversity in Chicago*, *Network*, *Frances*, *Montenegro*, *Cannery Row*, *Slag*) enacted by the members of Actors' Unit 5, in co-operation with the Jim Scotland Film Artists group.

The promo sheet states: "The acting approach is designed to explore the individuality of the participants and to develop that individuality to its maximum fulfillment. The group has four basic mottos: No Acting Please, Kiss (Keep it simple Stupid), Keep it Real and Human, and above all Be Honest."

Honourable intentions, indeed...but it seemed the group was more intent on exploring the possibilities of getting work in B.C.'s budding film industry rather than each other's individuality. Their choice of scenes to display their respective abilities was questionable - something more exploratory and spontaneous might have prevented the spectators from adopting a ho-hum attitude and letting their concentration wane from what could have

been a very exciting presentation. But then who is to say these scenes were staged primarily to entertain the audience?

It was three o'clock Monday morning...the beer had been voraciously consumed and the last of the revellers were reluctantly sipping what was left of the cheap wine stock. The music had stopped but the rain still fell...the party that followed the 'event' was coming to a close. Almost everyone was in agreement, it had been a successful evening. But, exactly what was 'it'? A mere fashion show and a tedious display of technical acting competence? No, much more than that 'it' represented the co-operation between many individuals who, having faith in their respective areas of particular interest, also had a strong desire to see this project work as a whole.

Lights, Camera, Action! was the first event of its kind at this particular location, and understandably it only touched upon the surface of what could be achieved with the synthesis of music, art, fashion or any of the many facets of human expression. It is up to the 'underground' (for lack of a better term) in this city to work together as such to provide a stimulating exchange of ideas and approaches to the different methods of communication, something which seems to be sadly lacking in the mainstream which affects the majority of the populace. All you need is a warehouse.

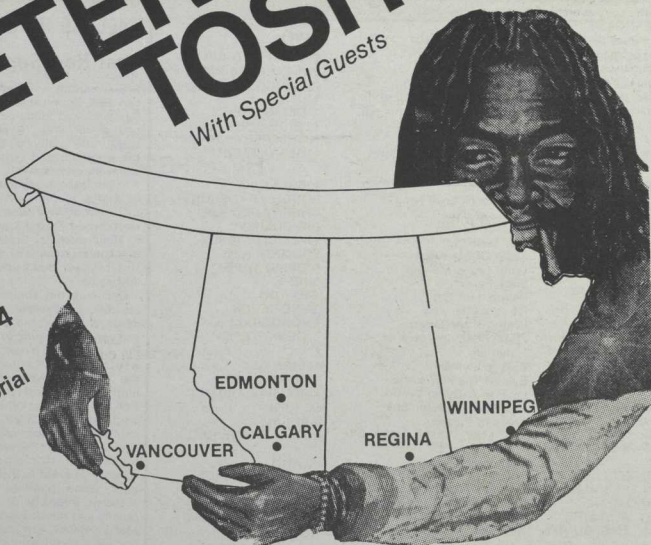
-Michael Shea

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Program Features

PUBLIC AFFAIRS

SPECIAL PRESENTATION

Every weekday morning at 8:30 until Friday, August 12 ... CTR Public Affairs preempts its regular programs with the following special presentation:

COUNTER FORCE

A community access program providing coverage of the Sixth General Assembly of the World Council of Churches and the Ploughshares Coffeehouse for Peace and Justice being held at UBC from July 24 to August 10.

MONDAYS ... AMNESTY ACTION

A community access program providing a forum for human rights issues of concern to Amnesty International.

Aug. 15: **Prisoners of Conscience**

22: **The Death Penalty**

29: **Human Rights Violations Against Children**

Tuesdays ... UBC ON TAP

Aug. 16: **Canada/USA: Speakout on Life with Uncle** - highlights of a forum held at UBC.

23: **Refugee Resettlement: Indochinese in Transition** - with professors Phyllis Johnson and Richard Nann of UBC's Refugee Resettlement Project.

30: **Peace and Justice in Perspective** - highlights of the recent World Council of Churches General Assembly held at UBC.

Wednesdays ... SPEAKER'S CHOICE

Aug. 17: **Poland 1983: The Aftermath of Pope John Paul's Visit** - with Jerzy Wiatr, the controversial Polish professor of political science.

24: **Indochinese Views on Cultural Change** - with Dr. Tran Minh Tung, the former Vietnamese health minister who spoke at the Refugee Resettlement symposium held recently at UBC.

31: **The Psychology of Visual Illusions** - with UBC psychology professor Stanley Coren.

Thursdays ... CROSS CURRENTS

Aug. 18: **The Vancouver Five: Terrorists or Martyrs?**

25: **Stop the Trident: Success or Failure?**

Sept. 1: **Budget '83: A Threat to Democracy in B.C.?**

Fridays ... DATELINE INTERNATIONAL

Aug. 19: **Poland According to Wiatr** - in conversation with Jerzy Wiatr, the controversial Polish professor who taught political science at UBC this summer.

26: **Refugee Resettlement and the United Nations** - with Klaus Feldman, Chief, Resettlement Section, UN High Commission for Refugees.

Sept. 2: **Nicaragua: Yesterday, Today and Tomorrow** - with Catherine Legrande, a UBC professor of Latin American history.

Public Affairs programs are now at at new time ... 9:00 a.m.

FINAL VINYL 11:00 p.m.

CLASSIC ALBUMS (Every Friday night)

August 5 • Gang of Four • ENTERTAINMENT

August 12 • The Jam • ALL MOD CONS

August 19 • Buzzcocks • SINGLES GOING STEADY

August 26 • Public Image Limited • FIRST ISSUE

NEGLECTED ALBUMS (Every Sunday night)

August 7 • Pyrolator • AUSLAND

August 14 • Jean Piche • HELIOGRAMS

August 21 • Tuxedomoon • DIVINE

August 28 • Asmus Tiechens • BIOTOP

PROGRAM CHANGES

--CTR Breakfast Report -- Moved to 10 a.m. (for all you late risers).

--CTR's menu of fine Public Affairs Shows -- Moved to 9 a.m.

--Generic Review -- Moved to 8:35 a.m. and 5:35 p.m.

***** In addition we've added two new features *****

--Cityscape Tonight -- a focus on the evening's entertainment possibilities. Heard at 5:50 each evening.

--Cityscape Tomorrow -- the entertainment lineup for the next day. Heard at 11:55 each evening.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
8 am		Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	
9 am	MUSIC OF OUR TIME	AMNESTY ACTION	UBC ON TAP	SPEAKERS CHOICE	CROSS CURRENTS	DATELINE INTERNATIONAL	
10 am	NEW MUSIC PLAYERS	Breakout Report	Breakout Report	Breakout Report	Breakout Report	Breakout Report	
11 am	MUSIC OF OUR TIME	Current Review	Current Review	Current Review	Current Review	Current Review	THE FOLK SHOW
Noon	SUNDAY BRUNCH	Local Review	Local Review	Local Review	Local Review	Local Review	
1 pm	THE REGGAE SHOW						
2 pm							
3 pm		Newsweek	Newsweek	Newsweek	Newsweek	Newsweek	
4 pm	RABBLE WITHOUT A PAUSE	Synthesia	Synthesia	Synthesia	Synthesia	Synthesia	CTR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE	Country Review	Country Review	Country Review	Country Review	Country Review	SATURDAY MAGAZINE
7 pm							
8 pm	SUNDAY NIGHT LIVE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE
9 pm							
10 pm	FAST FORWARD	THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight	FAST FORWARD	JAZZ CONT'D					
1 am							
2 am							
3 am							
4 am							

OFF AIR CTR-FM 102 Cable 100
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HIGH PROFILE 8:00 p.m.

Mon August 1 - Dexys Midnight Runners

Tues 2 - Young Canadians

Wed 3 - Ventures

Thurs 4 - X-Ray Spex

Fri 5 - Vancouver Sampling

Sat 6 - Neglected P.I.L.

Mon 8 - Suburbs

Tues 9 - Modernettes

Wed 10 - Kid Creole & The Coconuts

Thurs 11 - 2 Bands: Big Country & Dolly Mixture

Fri 12 - (Southern) Death Cult

Sat 13 - (Shambedo) Say Wah! (Heat)

Mon 15 - Sweet

Tues 16 - The Cure

Wed 17 - Theme: Girls with high voices

Thurs 18 - Pete Shelley

Fri 19 - King Crimson

Sat 20 - Jimmy Cliff

Mon 22 - Elvis Costello

Tues 23 - Bauhaus

Wed 24 - Memphis Slim

Thurs 25 - Girls At Our Best

Fri 26 - Circle Jerks

Sat 27 - Raincoats

Mon 29 - Graham Parker

Tues 30 - Specials

Wed 31 - Gun Club

Thurs September 1 - Killing Joke

Fri 2 - New Age Steppers

Sat 3 - James Brown

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